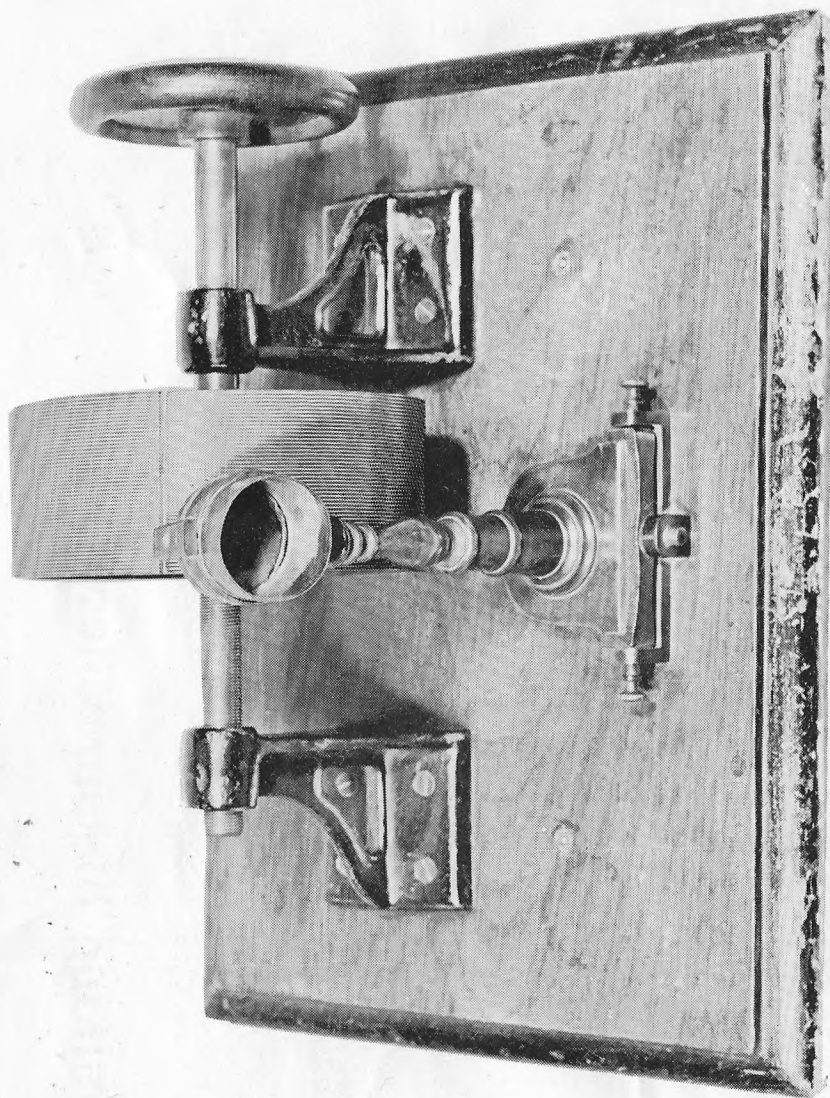




"Little Menlo" by Ape



A tin foil phonograph with heavy brass mandrel grooved at 16 t.p.i. On threaded arbor, with small handcranked flywheel. Cast iron bearings. The reproducer has parchment diaphragm, mounted on turned brass pillar with adjustable base pivots.

Christie's

Scandinavian Pathé

Björn Englund 1171

Continued from pages 1060 to 1062, to which please refer.

PARIS GRAND PRIX
EXPOSITION UNIVERSELLE 1900.

LONDON GRAND PRIX
FRANCO-BRITISH EXHIBITION 1908.

MILAN 1906
MEMBRE DU JURY HORS CONCOURS.

PATHE FRERES PATHÉPHONE

ASSOCIATED WITH LA COMPAGNIE GÉNÉRALE
DES ÉTABLISSEMENTS PATHÉ FRÈRES
CAPITAL £1,200,000.



TRADE MARK.

14-16-18 Lamb Conduit St.

London, W.C.



TRADE MARK.

Please Quote Reference

B.W. 12

October 3rd., 1912.

Telegraphic Address:
PATHEPHONE-HOLB-LONDON:
Code: A. B. C. 5th Edition.

Telephone Nos.
2298 CENTRAL
4503

Dr. Fredr. Palmgren,
Lektor,
VANERSBORG.

PARIS:
AND THE FOLLOWING BRANCHES.

ST PETERSBURG.

BARCELONA.

STOCKHOLM.

AMSTERDAM.

BRUSSELS.

NEW YORK.

VIENNA.

ODESSA.

MOSCOW.

LISBON.

BERLIN.

MILAN.



Dear Sir,

Replying to your letter of the 30th. ult., we regret to inform you that we are unable to supply any Cylinder Records whatever. We have not made any for about the last seven years.

Yours faithfully,

PATHE FRERES PATHÉPHONE L^{rs}

B.W.

PLEASE ADDRESS ALL COMMUNICATIONS DIRECT TO THE FIRM NOT TO INDIVIDUALS.

1172



Farre

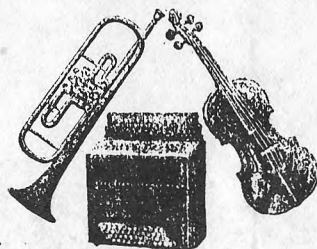
MUSIKVAROR

STOCKHOLM : KÖPENHAMN : KRISTIANIA

Generalrepresentant för

PATHÉ FRÈRES, PARIS,
PATHÉFON

THOMAS A. EDISON, INC.
ORANGE N. J.



samt de största fabriker i musikinstrument.

BUTIK, KONTOR, LAGER,
VERKSTAD OCH
UPPTAGNINGSADELJE:
DROTTNINGGATAN 16

TELEFONER:
RIKS och ALLM.
66 38

FILIAL:

BIRGER JARLSGAT. 1

TELEFONER:
RIKS NORR 2 80
ALLM. 160 87

Stockholm den 24/10
Birger Jarlskatan 1.

1916

The letter-heading of the Farre company
of Denmark, Norway and Sweden.



OPERASÅNG I EN GRAMMO-
FONTRATT

*Operasångare Stiebel tycks sjunga
ut när han sjunger in i Pathéfon.*

The singer Stiebel recording for Pathé.
Note the large master-cylinder which was used.



Paterson

*är den nyaste och
mest fulländade.*

Naturlig ton.
Inga stålstift.
Intet nålombyte.

Finns i alla prislägen.

*Julskivorna
ha nu inkommit.*

Farre

Drottninggatan 16,
Birger Jarlagatan 1, Götgatan 14.

400. Hambopolska.

409. Min tös. Rheinländer.

Caruso, tenor:

4071. »Tosca». Sängen till livet.

4069. »Hugenotterna». Raouls uppträdande.

4070. Tu non mi vuoi piu bene. (Stornello).

Sång.

Svensk

Hofsångare John Forsell:

850. Sång till aftonstjärnan ur »Tannhäuser».

851. Romance ur »Trubaduren».

852. Serenad ur »Don Juan»

853. Hvita rosor.

854. Ouvre tes yeux bleus. (Massenet).

855. Ack, Värmeland du sköna.

856. Du gamla, du fria.

857. En Svane. (Grieg).

858. Den store hvide Flok. (Grieg).

859. Björneborgarnes marsch.

860. Soldatgossen.

861. Näckens polska. (Djupt i hafvet).

Elvin Ottosson, tenor:

862. I rosens doft.

863. Min lilla vrå.

864. Fjarran han dröjer.

865. Fågeln på grenen.

867. Hvila vid denna källa.

Kgl. Kammarsångare Vilh. Herold, tenor.

535. Svanesången ur »Lohengrin».

536. Skratta Pajazzo ur »Pajazzo».

537. Vaagn af din Slummer.

538. Husker Du i Höst?

539. Skin ud, Du klare Solskin.

540. Miserere ur »Trubaduren».

542. Siciliana ur »Cavalleria Rusticana».

542. Mit Hjerter og min Lyre.

544. Maisång (Lembcke).

545. Venetiansk Serenade. (Svendsen).

Kgl. Kammarsångare Peter Cornelius, tenor:

550. Serenad ur »Trubaduren».

553. Kärleksången ur »Valkyrian».

Kgl. Kammarsångare Helge Nissen, baryton

518. Prolog ur »Pajazzo».

526. Toreadorsången ur »Carmen».

Operasångare Oderwald Lander:

485. Mattinata.

Otto Detlefsen:

577. Närmare Gud till Dig.

Duett.

622. Nu tror jag det kan vara tid.

Jac. Brochorst:

968. Blue Bell.

RECORDS FOR COUPONS

I. Sampson

Some time ago, when little birds were even smaller (in October, 1974, in fact), a few notes on some of the gifts of interest to "gramophiles" (horrid word - why not "phonophiles"? (not to be confused with phonofiddles, i.e. someone who chatters and fidgets while you are trying to list to a record)) available with cigarette coupons appeared in Talking Machine Review. Since then, thanks to the kind co-operation of Tom Dimmick, the Archivist of Carreras-Rothman Ltd, some detailed information has come to light which may be of general interest.

So far as the second coupon era is concerned (1925 - 34) there is little to say, beyond the fact that Carreras definitely offered records among their many gifts, especially Imperial records. One recurring rumour that can be put to death finally and completely - the 3½-inch Imperial records were NOT packed with Black Cat cigarettes. Apart from the absence of any evidence in Carreras' archives a Black Cat packet of the period was too small to accommodate a disc of this size. Normal 10-inch Imperial records were given from an early stage until at least 1932, and probably up to the end of the gift schemes in 1934. Lists of the records available were issued regularly, probably monthly, and the November, 1929 list is marked "List No. 22". If they were monthly of course, this would give a starting date of February, 1928. In 1929 a ten-inch record cost 60 coupons, representing 1,200 cigarettes, but by 1932, this had been reduced to 50. At this time Imperial records retailed at 1s. 3d. and while I cannot give an exact contemporary price for the cigarettes in January, 1934, they were 11d. for 20. Perhaps some bright economist can work out what was left of Carreras profit margin. It looks rather small to me. Fortunately some of the lists have been preserved. Mayfair records were given by Ardath in exchange for 35 coupons at least between 19 and 19, the earliest dated lists we have seen.

After World War II coupons were started again in 1957 by George Jackson and Co., a relatively small tobacco firm in Luton which apparently used to sell its products from the back of a lorry, possibly illegally as it seems doubtful that a tobacco dealer's licence would have been issued in such circumstances, but Carreras (and Ardath) were quick to follow on. Among the gifts offered by Carreras were record tokens (not the actual records this time) which could be exchanged at any branch of Keith Prowse, or Alfred Hays, but only in respect of certain makes of records and label categories. Two such tokens have been seen, and raise some interesting questions. For example, since a token was given for a specific number of coupons, at one time 160 for a 78, and 400 for an LP (a packet of 10 cigarettes contained two coupons, a packet of 20 had 5). It seems odd that the A series token would buy, say, an HMV BD or C series record. I haven't the 1957 prices, but the 1955/6 catalogue quotes these at 4s. and 6s. 4d. respectively. Why could one get a Decca AM, GP, MU, M or WA series (most of which I have never heard of. = Editor interrupts. Decca WA was for West Africa, gold/yellow label; MU for Ulster (Northern Ireland) with green/gold label)), but not the normal F series, although the 45F series were allowable. (Editor again= Perhaps the other series Mr. Sampson quotes were all by this time 'overseas' sales and whereas the 78 rpm F series was coming to its close, the 45F was replacing it.) Similarly only the Regal-Zonophone series was included, which by this time was devoted almost entirely to Salvation Army recordings.

For someone like myself who started becoming interested in records during the mid-1950's these tokens offer an opportunity to wallow in nostalgia! Labels gone and nearly forgotten, like Tempo, Good Time Jazz, and Polygon, relatively obscure names which are still around like Oriole and Paxton (who were about the last firm to market 78's in Britain - I bought one in

1963), and label categories like Parlophone MSP (the first 45 rpm I ever bought) HMV 7M and Columbia SCM, and London 45-CAY (the London Calypso label).

However, I veer. By the end of the decade the various cigarette coupon schemes had become well established (except for Jackson and Ardath, who were both out of business by about 1961) and very sophisticated. Records (and gramophones) became merely one of several hundred items listed in the glossy catalogues, if they were offered at all, and were usually restricted to a very limited selection of a score or so LPs. However, it is perhaps entertaining to look back at what one could have obtained, apart from lung cancer, had you smoked the appropriate weeds. You should look out for these lists for they may contain virtual catalogues of long defunct labels.

SOUNDTRACK DISCS Sydney H. CARTER

I have never seen a peculiar disc like that shown in the last issue of 'The Talking Machine Review', but I am acquainted with the "sound" films using discs to supply the "talkies".

In August, 1930, my friend Will Fuller and I bought the Empire Cinema in Hove, Sussex, then a 'silent' house employing a very active pianist to suit the film being shown, or alternatively a gramophone accompaniment using twin turntables and dual volume control.

Soon after purchase, we closed the cinema for a fortnight while we re-decorated and I installed a 'Sound-on-disc' talkie system, on the same lines as the 'Synchronophone' which I sent for publication a little while back.

I constructed a large mains-operated amplifier feeding a pair of BTH 'RK' loudspeakers on 4-foot-square baffles mounted out of sight on either side of the stage. The two turntables were gear driven from the Kalee projectors, and the 16-inch discs ran for approximately 14 minutes to equal the 800 feet run of the film. All went well provided that the film and the pickup was each precisely on its starting mark. Failing this, the dialogue came over about two seconds ahead or behind the film showing, and the audience laughed heartily!

Our chief operator was very clever in lifting the pickup and setting it down on the adjoining groove to put it 'in sync' again for the rest of the 800 feet reel.

We opened on 23rd. October, 1930, with "His First Command" starring William Boyd and Dorothy Sebastian, re-naming our cinema the New Empire Theatre.

Relevant leaflets are seen in this issue on pages 1195-8 and 2032. One wonders if the discs containing the soundtrack are still around. One knows that some collectors have found other film discs. Also, there are instances where places like film archives have made copy films for modern showing where the old disc soundtracks have been striped on to the copies. If you see any 16-inch shellac discs in junkshops, charity shops, jumble sales, etc. it will be advisable to investigate them.

EDITORIAL

Our picture of a peculiar record in our last issue created much interest although no other collector seems to have handled one. Peter Adamson, in his wisdom, says that we ought also investigate the possibility that the record fitted a machine which played it in any other position than horizontal with the playing surface uppermost. This is sensible, because some juke boxes played the records from underneath. Tom Gayton gave me a timely reminder that the "Meccano" magazine often covered such topics. Must confess I did not look there. I will do the next time I'm in the British Library, I know the period to search. E.B.

OCTOBER

EDISON BELL
Winner

Gramophone Records
(10 in. DOUBLE SIDED)

FREE FOR
55

Black Cat

VIRGINIA CIGARETTES

COUPONS

See List overleaf of 250 Titles including the latest Fox-trots, One Steps, Songs, etc

Send your Coupons to: GIFTS DEPT., CARRERAS LTD.,
ARCADIA WORKS, HAMPTSTEAD ROAD N.W. 1

1177

List No. 22.

NOVEMBER, 1929.

This List cancels all previous Lists.



"IMPERIAL"
Gramophone Records
(10 in. double sided)

FREE FOR
60 COUPONS
from

Black Cat
VIRGINIA CIGARETTES

See List overleaf of over 450 Titles including the Latest Fox Trots, One Steps, Songs, etc.

Send your Coupons to: Gifts Dept., CARRERAS LTD.,
ARCADIA WORKS, HAMPTSTEAD RD., N.W. 1.


FEBRUARY
1932.

IMPERIAL
GRAMOPHONE RECORDS
10 in. double Sided
FREE FOR
50 COUPONS
FROM
Black Cat
VIRGINIA CIGARETTES

Send your coupons to Gift Dept.
Carreras Ltd. Arcadia Works,
Hamptstead Road,
N.W. 1.

MAY 1933

MAYFAIR
GRAMOPHONE
RECORDS 10"

ORDERED ONLY FOR
ARDATH CERTIFICATES
FROM
ARDATH
CIGARETTE-MACHINES

One Record for 35 Certificates
Two Records for 65 Certificates
Three for 90; Six for 150
Four for 110; Eight for 200
Five for 130; Ten for 250

H. 530

GIFTS INSTEAD OF ADVERTISING

Our policy is to avoid the usual forms of expensive advertising and instead to offer Smokers useful Reminders in return for the Certificates enclosed in every packet of Ardath Cigarettes. All Ardath Certificates, which are packed one with every ten cigarettes, are available for all Reminders issued from time to time in accordance with the conditions printed on the Certificates, and apply to Great Britain and Northern Ireland until closing date is advertised.

Ardath Reminders are free from advertisement and are sent post free. We reserve the right to discontinue any Reminder, or to alter the number of Certificates required, without notice.

To secure Reminders, which are free in exchange for Ardath Certificates only, either call and select your Reminder at address below, or send the requisite number of Certificates (preferably by Registered Post, as we cannot be responsible for packages sent but not received by us), with your name and address in block letters, stating Reminder required, to:—

P.O. BOX 63
ARDATH REMINDER DEPT.
98 REGENT ST.
LONDON, W.1

NOW AND WHERE TO EXCHANGE THIS TOKEN

REGISTERED PATENT

KEITH PROWSE DEPT. B.C.1
90 NEW BOND ST., LONDON, W.1

PLEASE

USE

BLOCK

LETTERS

NAME

ADDRESS

RECORD TITLE

RECORD SERIAL No.

GRANOPHONE COLLECTION

Present to Gramophone Record Counter at:—

KEITH PROWSE, 90 NEW BOND STREET, W.1

or any of the following branches:—

5 COVENTRY ST., W.1

50 FENCHURCH ST., E.C.3

47 KENSINGTON HIGH ST., W.8

129 BAKER ST., W.1

71 BISHOPSGATE, E.C.2

93 KNIGHTSBRIDGE, S.W.1

45 ALDWYCH, W.C.2

And at **ALFRED HAYS LTD., 159 NEW BOND ST., W.1**

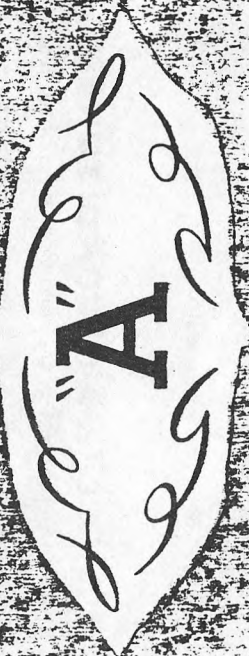
74 CORNHILL, E.C.3

A 03995

Keith Prowse

GRAMOPHONE RECORD

Token



1179

"A" SERIES RECORD TOKEN

is exchangeable for one of the following series of records:—

10" RECORDS 78 R.P.M.

BRUNSWICK 01000
BELTUNA BE. BL.
CAPITOL CJ. CL.
COLUMBIA D. DB. FB. GN. GTS. L.B. MC.
4000 5000

DECCA AM. CP. M. MU. WA.
DURIUM DC.
ESQUIRE S. 10.

EMARCY EM.
FELSTED ED. SD.

GOOD TIME JAZZ GV.
H.M.V. B. BD. DA. E. GY. POP. RB.

LONDON HL.
M.G.M. MGM. 100 3000

MERCURY MT.
MELODISC P1000 1300

NIXA N. NJS. SN.
ORIOLE CB. LB.

PHILLIPS BB. JB. PB. YB.
POLYDOR BM. P.

PAXTONE PR.
PARLOPHONE D. DK. F. O. PM. DO.
R100. KO. 20000. RO.
30000.

REGAL ZONO
SEECO SV.

TEMPO A.
VOGUE B. KJ. V300. V2000. V9000.
VOGUE-CORAL Q. QW.

This Token

will be exchanged at any Keith Prowse or Alfred Hays branch for one Gramophone Record of any make and series shown in the adjoining list.

Conditions

This token is not exchangeable for cash, neither can any cash adjustment, either way, be made. It must be presented intact and un mutilated.

This token is only negotiable at Keith Prowse and Alfred Hays branches.

Keith Prowse will post your gramophone record to any address in the United Kingdom (not applicable to Eire or the Channel Islands).

Packing and postage are free.

12" RECORDS 78 R.P.M.
COLUMBIA DX. 9000
H.M.V. C. RC. Z.
PARLOPHONE E. PW.

7" RECORDS 45 R.P.M.

BRUNSWICK 45-O
BELTUNA 45-BL
COLUMBIA SCD. SCM. 45DB.
CAPITAL 45CL. 45-KC
DECCA 45-F.

H.M.V. 7M. 7P. 45POP.
LONDON 45 CAY. 45-HL
M.G.M. MGM.-SP. SP. 45MGM.
PARLOPHONE MSP. 45R.
TEMPO 45A.
VOGUE 45-Q. 45-Y.

7" RECORDS 78 R.P.M.

ESQUIRE 7.

This token is valid for 6 months from date of issue

ISSUED BY BLACK CAT GIFTS—221 STANHOPE STREET, LONDON, N.W.1

This Token

will be exchanged at any Keith Prowse or Alfred Hays branch for one Gramophone Record of any make and series shown in the adjoining list.

Conditions

This token is not exchangeable for cash, neither can any cash adjustment, either way, be made. It must be presented intact and unutilated.

This token is only negotiable at Keith Prowse and Alfred Hayes branches.

Keith Prowse will post your gramophone record to any address in the United Kingdom (not applicable to Eire or the Channel Islands).

Packing and postage are free.

"B" SERIES RECORD TOKEN

is exchangeable for one of the following series of records

10" RECORDS 78 R.P.M.

VOCALION V.

VOGUE V.400.

12" RECORDS 78 R.P.M.

BELTUNA BL.

BRUNSWICK 0.100.

CAPITOL CK. CL.

COLUMBIA L. LX.

DECCA AK. AX. K. X.

ESQUIRE TW3000. TW4000. 6000. 12000. 6.

H.M.V. D. DB. HHS.

PARLOPHONE PXO. SW. R20000. R30000.

PAXTON PDT. PRT. GTR.

TELEFUNKEN GX.

7" RECORDS 45 R.P.M.

COLUMBIA SCB.

DECCA 71000.

H.M.V. 7R.

PARLOPHONE BSP.

7" RECORDS 45 E.P.

BELTUNA IEP. SEP.

BRUNSWICK OE.

CAPITOL EAP.

COLUMBIA SEB. SED. SEG.

DECCA DFE.

DELYSE SEP.

DURIUM U.

DUC/THOM DEP.

EMARCY ERE.

FELSTED ESD. EXA.

H.M.V. 7EB. 7EG. 7EP.

LONDON RE.

M.G.M. MGM. EP.

MELODISC EPM.

MERCURY MEP.

NIXA NEP. NES. NJE.

PARLOPHONE GEP.

PHILIPS SBE. NBE.

POLYGRAM JTE.

VANGUARD EPP.

This token is valid for 6 months from date of issue

ISSUED BY BLACK CAT GIFTS - 221 STANHOPE STREET, LONDON, N.W.1

Little Menlo

Colonel George E. Gouraud

He was imported from America, where he was born within sound of Niagara forty-eight years ago, as Dutch cheeses and Duchesses are imported in more recent years. An ardent, vigorous, and patriotic young man, he enlisted on the side of freedom when the slave war broke out, fought with distinction, rising to the rank of colonel. But his most notable achievement was the invention of Edison, the inventor; though there is a story that he discovered that surprising genius in a New York coffee-house in the middle of a night, where the future author of the phonograph, without a dime in his pocket, was waiting for something to turn up in the way of supper. Since then he has been closely associated with Edison, has crossed the Atlantic thirty-four times on his own and Edison's affairs - bringing to England on one occasion the telephone, and on other occasions other wonderful things; and he has been the means of placing more capital on the market, in connection with inventions, than any other man in either hemisphere. He is now Edison's European Representative, and a smart representative, as financial persons know. His house on Beulah Hill, which he calls "Little Menlo", is a charming home, and its master is a handsome, genial, warm-hearted host. His wife is pretty, amiable, engaging and musical. He has sons at Harrow and in the nursery. He drives a tandem, and has his boots cleaned by electricity. Jehu Junior.

From "Vanity Fair" 13th. April, 1889. Contributed by Mr. V. K. Chew.

Reminiscing

Gladys Chappelle

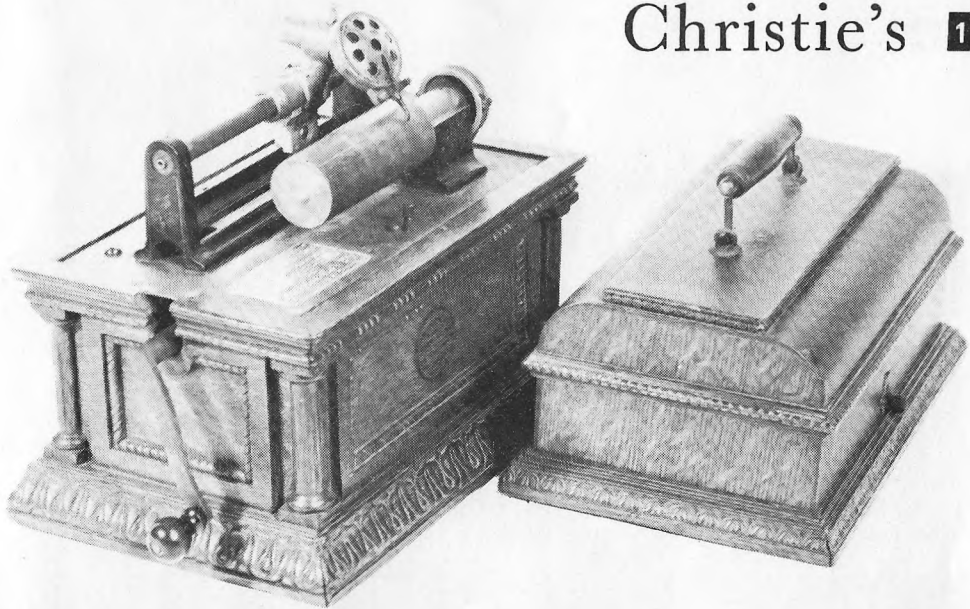
(continued from page 1060)

In my last article I finished my reminiscences with "Here's to the Next Time" so I'd like to continue my story with some memories of joining Jack Payne's stage band. After leaving the Carlyle Cousins, Jack, who was a personal friend, suggested I became the vocalist with his orchestra, a most thrilling prospect as up to that time he had never had a girl singer. This necessitated my having to have an audition at the B. B. C. where John Sharman, who was head of the Entertainment department at that time, gave the 'all clear', and I then made my first appearance with the band in front of a live audience. I sang two of the hit tunes of the day - "I've got a feeling I'm fooling" and "Weather Man" with Jack conducting. Billy Scott-Coomber his deputy was always very helpful to me.

Later on we toured all the large towns on the Moss Empire Circuit and my first big moment was opening with the band at the Empire Theatre, Birmingham, with Janet Joye, who later became a dear friend, and Jimmy James one of our funniest comedians topping the bill. I well remember being interviewed in my dressing room by the local press just before the first house performance on the Monday evening feeling very nervous and not at all anxious to answer questions just at that moment, however - on with the show, and after the curtain came down Jack was very pleased with my reception from a most kindly audience.

We are now in 1936 and after touring the provinces we were booked to go to South Africa which was most exciting, especially the sea voyage - travelling first class on an ocean going liner in those days was great fun. We duly arrived in Cape Town and then followed a day and night journey by train to Johannesburg where we were given a great welcome with lots of pictures and press coverage. I stayed at the famous Carlton Hotel where it was said that a week's salary in the theatre went straight back to the hotel! Our opening night was really gabulous and the band was a tremendous success. Everyone made a terrific fuss of us - the hospitality was overpowering and, I had quite a fan mail.

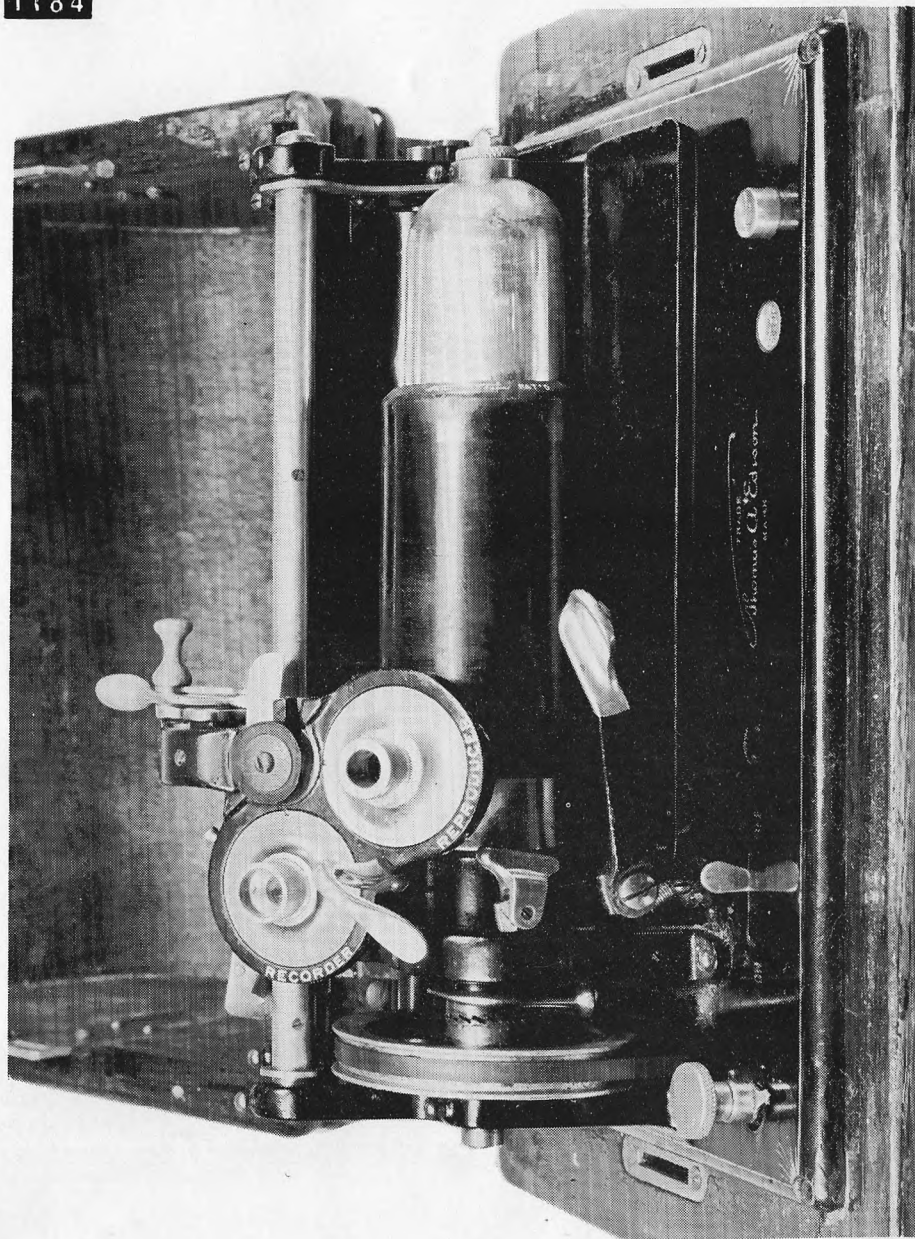
(Continued on page 1211)



Silver Model of Nipper & Gramophone

Type AO Graphophone No.291366 with
AW ("sound analysing")reproducer.





An Edison Business Phonograph Model D with double-spring motor, 'spectacle' reproducer/recorder. The mandrel has a dcmed end.

December, 1977

Part seven of



A FONOTIPIA FRAGMENTIA
by
H. FRANK ANDREWS

COLUMBIA (INTERNATIONAL) LIMITED No. 208790

This Company had its registered office at 102-108, Clerkenwell Road, London EC. and was incorporated on 3rd. October, 1925.

In essentials this was a holding company controlling the Columbia Phonograph Co. Inc. of New York, Carl Lindström A. G. of Berlin, and its Dutch subsidiary, the Trans-Oceanic Co. (Transoceanische Handel Maatschappi) of Amsterdam.

Columbia (International) Ltd. paid £366, 800 in cash for the purchase from the Columbia Graphophone Co. Ltd. of 26, 200 shares of no par value, in the Phonograph Co. Inc. of New York City, and they were required by the terms of a contract, to purchase further shares in the American Company with a limit on the total purchase price of £840, 000. The Columbia Graphophone Co., Ltd. of London at this time was capitalised at £600, 000 with Mr. Louis Sterling being the largest shareholder with £40, 020 in shares.

The price paid by the new Columbia (International) Limited for controlling interest in the American Columbia company was £714, 000.

The price paid by Columbia (International) Limited for the acquisition of the Carl Lindström A.G. and the Trans-Oceanic Trading Company shares from the Columbia Graphophone Co. Ltd. was £367, 500 paid in cash to the London company: this was the total amount which it had cost the London company to purchase the shares of the Lindström businesses in the first instance.

The prospectus of Columbia (International) Limited, put the value of its assets at £1, 246, 500 consisting of Columbia Phonograph Co., Inc. at £817, 000; Carl Lindström A. G. and Trans-Oceanic Co. at £404, 000; working capital, expenses of formation and Mortgage

1186

Debenture Issues at £25, 500. The major shareholder in the Company was the Columbia Graphophone Co., Ltd. with 491, 800 in £1 shares.

The Columbia (International) Limited owned factories in Great Britain, USA, Italy, Sweden, Germany, Spain, Poland, Austria, Switzerland, France, Argentine and Brazil.

Mortgage Debentures to the value of £285, 000 in units of £100, £50 and £10 were created on 23rd. October, 1925. By the end of the year, £845, 007 of the £1,000, 000 share capital had been subscribed for, the Columbia Graphophone Co., Ltd. having the controlling interest.

As the shares of the Societa Italiana di Fonotipia, Milano were the property of the Trans-Oceanic Trading Company, some of whose own shares, 480 of 1,000 Guilders each, were the property of the Columbia (International) Limited, who themselves were under the control of the Columbia Graphophone Co., Ltd., Mr. Louis Sterling, as the Managing Director of the Columbia Graphophone Ltd., was once more a controller of Fonotipia records, but this time at an international level!

With this acquisition of the Lindström "Empire", the Parlophone records in Britain were no longer a competitive label to Columbia, and the £ symbol, which had hitherto done duty as a trade mark for Lindström's commodities, it being the initial of the surname, would now serve as a symbol to be associated with the name of the Managing Director of the Columbia Graphophone Co., Ltd., Mr. Louis S. Sterling, £ being the sign for the 'pound sterling'.

Parlophone records and Fonotipia records, from now on, were eligible to make use of Western Electric system of electrical sound recording, as were any other labels under Lindström's former control, saving any agreements or restrictions. But, the Carl Lindström group had been working to perfect its own electrical recording system.

In December, the Parlophone Co., Ltd. issued four more discs in the "Parlophone Royalty Records" series, all of the Sistine Choir of The Vatican in Rome. A ten-inch diameter "R" prefixed Parlophone was put on sale in December, in the 3,000 series which had already carried "E" and "X" prefixes. In March, 1926 these were also advertised as "Royalty" discs.

1926

Fonotipia records were advertised right through to December, 1926 by "The Music Salon". On 30th. May, 1926, Mr. E. R. Eddison, of the Board of Trade, directed the Registrar of Joint Stock Companies, that "Fonotipia Limited", which had been in the process of being "wound up" under an order of the Court made in 1918, should be struck from the Register of Companies, as the company had been dissolved on 1st. May. This company had lasted 20 years, the last nine of which had seen it without any business, its registered office being that also of the Parlophone Company Limited, which under Columbia International Limited, was then pressing records at the former factory of Fonotipia Limited at Hertford Town.

By the end of 1926, most recording companies operating in Britain had taken up electrical recording, but as late as September, the Parlophone records supplements had never used the advertising slogan "Electric Records", and, indeed, two recordings in the twelve-inch size, made by Carl Lindström (London) Ltd., nearly twelve years earlier were included among the month's releases as new records. E5647 and E5648 were described as electrical recordings in October.

Then in December, for the first time, the Parlophone records were advertised as

"Electric Records", although a number of acoustically recorded items were still to find their places in the monthly supplements for a little while to come!

The first and only "operatic" record in the Parlophone "Royalty" series, disc R20007, was included in the December issues, and this was a coupling of two Fonotipia Records, 74973 and 74974, with matrices XXPh5680 and XXPh5666, the artistes being Bertana, Ferraris, Pertile, Baromeo and Righetti. This was the last record to be advertised as a Parlophone "Royalty" record - the other seven discs, R20000 to R20006 having all been of the Sistine Choir at the Vatican, Rome, but from the matrix numbers known to me, were not from Fonotipia masters.

ARTURO TOSCANINI ON FONOTIPIA DISCS

Under the events of 1924 I mentioned that I have no evidence that the Parlophone "Royalty" records ever bore the word "Royalty" as part of the label style. The records issued of the Sistine Choir were simply called "Parlophone" and bore a picture of the choir on the labels.. R20007, just mentioned, was issued simply as "Parlophone", the only feature denoting its "Royalty" status being the R prefix of the catalogue number. This disc, with its two identical couplings, is known bearing "Fonotipia" labels, pressed in Germany and bearing serial numbers xxU 74973 and xxU 74974.

Both the German-pressed Fonotipia and the English-pressed Parlophone (not to be confused with the Parlophone-Odeon series) gave neither the name of the orchestra nor its conductor. The Australian Parlophone 20007 is listed differently in the 1929 catalogue there, viz- "Arturo Toscanini conducting the Orchestra, Chorus and Principals of La Scala, Milan." Toscanini's name also appeared on the Parlophone record sleeves.

It will be noticed that the Australian Parlophone Celebrity record has the same number as its British Parlophone "Royalty" counterpart, but minus the "R" prefix. There can be no doubt that Toscanini had entered the recording studios of the Societa Italiana di Fonotipia. Did he make any other recordings for that Company? The eminent conductor is not mentioned in the Oakwood Press publication "Dischi Fonotipia", which concerns itself solely with singers and a few instrumentalists, thus missing various important facts relating to the company's role in the fuller spectrum of contemporary social life.

1927

With the early issues of 'The Sound Wave' in 1927, one observes that the 'Music Salon' of George Street, Edinburgh was no longer handling 'Fonotipia Records'.

The Societa Italiana di Fonotipia was still in existence as an Italian Company and presumably its recording ledger was still in use in Italy, as is evidenced by recordings of the artistes included in John R. Bennett's "Dischi Fonotipia", but there is no evidence that the recordings taken in the 1920's, including electrical recordings, were ever advertised for sale in England as a make of record distinct from the Parlophone records some of which were pressed from Fonotipia matrices. Was the Fonotipia label per se confined at this time for use in Italy or South America?

PARLOPHONE - ODEON SERIES

The "Parlophone-Odeon Series" of records, with its chocolate-brown and gold labels made its first appearance in April, 1927, with record number R20008, thus continuing the number series of the Parlophone "Royalty" series.

When the ten-inch size of Parlophone-Odeon records were introduced they were given the prefix letters "RO", but their catalogue numbers integrated into the "R" series, the prefix alone distinguishing the size in the catalogue.

That April, the Gramophone Exchange, formerly much interested in Fonotipia, Odeon and Beka Meister (Parlophon) records, opened a new branch of its business at 121 Shaftesbury Avenue, London, but made no announcement of having an interest in Fonotipia discs in the advertisement of the new premises.

FONOTIPIAS RECEIVE MENTION AGAIN

In June, 1927, The Parlophone Company, Limited, from its business head-quarters at 85 City Road, London EC 2, announced in a monthly supplement that "The Cream of the World Famous Odeon and Fonotipia Celebrity recordings are now available on the "Parlophone Records Odeon Series", with exclusive Electric Records of Lotte Lehmann, Aureliano Pertile, Jan Kiepura, etc."

On 8th. December, 1927, Mr. C. E. Fletcher, the Liquidator of Carl Lindström (London) Ltd. was released from his duties, and the company, which had been in existence for fourteen years, (the last nine of which had found it with a compulsory winding order), was struck from the Register of Joint Stock Companies on 10th. December, 1927. A small number of recordings included in the current Parlophone catalogue, and the factory at Hertford Town, were almost the only evidence of a company, which but for the advent of World War I in 1914, might have become the most formidable competitor of the Gramophone Company, Ltd. In the event, this role was filled by the Columbia Graphophone Company, Limited, under that brilliant "man of affairs", Louis Sterling, already possessors of the Lindström and Fonotipia empires.

THE CREAM OF THE WORLD FAMOUS ODEON & FONOTIPIA CELEBRITY RECORDINGS

now available on

PARLOPHONE RECORDS—ODEON SERIES

Exclusive Electric Records of LOTTE LEHMANN, AURELIANO PERTILE, JAN KIEPURA, etc.,

The Parlophone Advertisement in the Sound Wave of June, 1927.

The Fonotipia recordings in the "Parlophone-Odeon" series are easily distinguished from the recordings from other ledgers by the XXPh matrices in the 12-inch discs, and the XPho in the 10-inch sized discs, which had succeeded the 10 $\frac{3}{4}$ -inch sized Fonotipia discs in the early 1920's. I do not know what symbol was used to indicate electrical recordings. I assume that it was the Lindström £ symbol. Records issued in 1931 and 1932 are known to have had the "W" prefix indicating the Western Electric system of sound recording.

During 1927, the following discs in the Parlophone-Odeon Series were issued in Britain pressed at Hertford from matrices used for Fonotipia records: 10-inch size, RO 20009 and RO 20010: 12-inch size, R 20007 ('Royalty'), R20011, R20012, R20015, R20016, R20020, R20023, R20026, R20027 and R20030. R20008 has already been mentioned.

CAV. MARIO
SAMMARCO
(Baritono).



SALOME
KRUSZELNICKA
(Soprano).



ROSINA
STORCHIO
(Soprano).



The registered trade mark "Parlophone Odeon Series - Made in England", had been applied for by the Columbia-owned "Parlophone Company Limited", in November, 1926, which was registered to the company in February, 1927 and first appeared in the supplements in April.

Upon the appearance of the ten Parlophone-Odeon Series records in June, the 'Talking Machine & Wireless Trade News' said, "All lovers of serious and operatic music will be glad to see the revival of the famous Odeon and Fonotipia series of records, now under the control of Parlophone. As will be seen from their first issues they include the cream of the International concert and operatic talent, most of them reproduced for the first time under the latest Electric recording. Mme. Emma Lehmann's new electric recordings are exclusive to this series."

This same periodical had published an interesting item earlier in the year which was a request from an Italian recording company with a name reminiscent of that of "Societa Italiana di Fonotipia".

"Il Fonodisco Italiana" sent a request to the British talking machine industry by means of a letter stating: "We have in Milan a manufactory of records and a hall for electric recording and we should like to enter in business with a good and important English firm in order to buy wax material, and to change, reciprocally, matrices "Il Fonodisco Italiana G. Trevisan & Co., Milan, Italy. Telefono 88006."

Columbia extended its empire still further, in two directions, during 1927. A Controlling interest was acquired in the Nipponophone Company of Japan, and a controlling interest, through an agreement with the American Telegraph & Telephone Company of the USA, over fifteen North American broadcasting radio stations, stretching from the Rocky Mountains to the Atlantic seaboard. The Columbia Broadcasting System was established and began broadcasting on 4th. September, the seventh anniversary of this writer's birthday!

The system was put under the direct control of the Columbia Phonograph Corporation, Inc. (the subsidiary of English Columbia) with its President, Mr. H. C. Cox, being appointed President of the broadcasting company. The largest network in America at the time was the Radio Corporation of America (RCA), operating about twenty-two stations.

A rumour of an impending merger between the Columbia Graphophone Company Limited and the Gramophone Company Limited was emphatically dismissed by the "Talking Machine & Wireless Trade News" in September, 1927.

Electric recordings of Bonci and La Scala Chorus appeared on Columbia discs during the year.

1928

During this year, Fonotipia electric recordings continued to be included among the Parlophone-Odeon Series records in Britain but for the major part of the year they were pressed at the Columbia factory in Wandsworth, in S. W. London as the Parlophone factory at Hertford Town was reported disposed of, in April, 1928, having been sold to a new company for the sum of £45, 000. The factory had been in almost continuous production, pressing discs for various companies, since the beginning of 1913.

In July, Mr. Arthur Brooks, chief recording engineer for Columbia, formerly chief recording engineer for the Odeon records of Fonotipia Limited in England, was reported as having been promoted to Artistic Director for Columbia records. "Sensational Opera Records by the finest opera chorus in the world" were advertised by Columbia in October, the La Scala

Theatre Chorus, Milan, formerly on the Fonotipia label, being the chorus in question.

THE SOCIETA di FONOTIPIA, MILANO, TRADEMARK

The Fonotipia record label, which had been the registered trademark of the Societa Italiana di Fonotipia in Great Britain since July, 1907, was transferred to the Parlophone Company Limited of London (itself a subsidiary of the Columbia Graphophone Co., Ltd.) in July 1928.

Another change in affairs commercial occurred in the following October when Messrs. Barnett Samuel & Sons, Ltd., the former agents for Fonotipia, Jumbo and Odeon records for Britain, re-formed and re-named the firm as The Decca Gramophone Company, Limited.

The next month it was announced that the Columbia Graphophone Co., Ltd. was to amalgamate with the Compagnie Generale de Machines Parlantes, Pathé Freres of Paris, thus enlarging the bounds of the "Columbia Empire" still further. The new Columbia factory in Japan was opened in December, 1928.

Parlophone-Odeon Series records using Fonotipia material, released in 1928, were discs R20047, R20055/6 and R20058.

1 9 2 9

Arthur Gilbert (stage name Arthur Osmond), formerly chief recording engineer for Carl Lindström (London) Ltd., was reported in January, 1929, to have died in Hong Kong. Some of his recordings made for the Beka Grand and Beka Meister records were re-issued as Parlophones during the years 1923 to 1927, despite having been recorded originally prior to 1918.

I have found nothing of note relating to Fonotipia affairs for the year 1929 until 31st December, when the Societa Italiana di Fonotipia, which had been without a registered trade mark in Britain since July, 1928, was credited with an application for the word "Fonotipia" to be registered to them as a trade mark, which was given number 509,163.

During the year, at least six "Parlophone-Odeon Series" discs had been issued with material from Fonotipia matrices. They were numbers R20073 - 4 - 5 - 6 - 7 - 8 - 9.

Upon reflection it seems to me that the Societa Italiana di Fonotipia in Milan had been little more than providers of a recording studio for the Lindström, and later, Columbia, groups of companies after the sale of Fonotipia Limited to Carl Lindström A.G. in 1911. This company had always provided the facilities for the Milan Odeons (Mx and Mxx matrices) and the Italian Jumbo recordings (Mo matrices) and I presume that company's facilities were used extensively for those other labels which encompassed Italian recordings within their repertoires. Only a study of the European-continental catalogues will reveal how much use was being made of the Milan studios. It is certainly true to say that the Fonotipia ledger was not providing much newly recorded material for the British record buyer.

1 9 3 0

On 29th. January, it was notified that the Parlophone Company Limited had cancelled its registered trade mark, "Societa Italiana di Fonotipia - Milano" (disc label) No. 294, 436, the original trade mark of 1907.

Twenty-six days earlier, on 3rd. January, 1930, the Societa Italiana di Fonotipia - Milano (Manufacturers) of 37. Viale Umbria, Milano, Italy, was announced as having applied

for the registration of the record label as a trade mark to itself! This was given number 509, 244.

The company already had an application for "Fonotipia" as a trade mark. In the "Trade Marks Journal" of 25th. May, 1930, both applications were notified as having been registered, and both would be due for renewal in 1944.

Kubelik, who it was reported had not made a record since 1918, had come to England at the beginning of the year to record again. He had been the best selling Fonotipia artiste in Britain. He recorded for the Gramophone Co., Ltd. News of another celebrated former Fonotipia and Odeon artiste was that Mme. Emmy Destinn had died aged 52 years. It was said of her at this time that during World War I she had angered German feelings by acclaiming the cause of the "Allies", and that later in her career a hostile audience at an appearance of hers in Berlin in 1927, had, by the end of the performance, been changed into a cheering one! Her real name was Kittel, she had adopted the name of her teacher as her stage name. The "Sound Wave" recalling her recordings mentioned only her Columbia and His Master's Voice discs, not mentioning her Odeons and Fonotipias.

Fonotipia material issued during 1930 on Parlophone-Odeon Series were R20105 & 7, R20110/11, R20117, R20118/9. In the ordinary Parlophone series, E10946 also carried Fonotipia material, according to Mr. Bennett's book. By the end of the year, the Columbia (International) Limited had issued 852,822 of its million shares.

1 9 3 1

On 7th. January, 1931, for a second time, the Parlophone Company, Ltd. notified that it had cancelled the ownership of the trade mark showing the Fonotipia label, it now being the property of the Italian company.

On 5th. January, the £285, 000 Debentures of the Columbia (International) Ltd, created in 1925, were satisfied.

Richard Tauber, tenor, who is listed in John Bennett's "Dischi Fonotipia" credited with both acoustically and electrically recorded titles, was reported as engaged to appear in London in Franz Lehar's new operetta "The Land of Smiles" (Land des Lächelns) which was to open in London in the Spring. His salary was to approach £1000 per week!

"Dischi Fonotipia" has no matrix numbers for Tauber's recordings, neither have I any knowledge of them, other than that they are usually listed elsewhere with their Berlin Odeon matrix numbers, as in Mr. James Dennis's discography of Tauber in "The Record Collector" Vol. XVIII, 8-10, 1969. But, it might be foolhardy to state categorically that the "Fonotipia" Tauber's were not written into the Fonotipia ledger with the Xpho and XXph-prefixed numbers, but were issued under the "Fonotipia" label with matrices derived from the German Odeon ledger. Has someone recordings by Tauber with "Fonotipia" labels?

Another feature about "Dischi Fonotipia" is that, in the section listing the electrically recorded titles, there are many gaps in the numerical progression of record numbers. For example, the 168,000 series is covered by 874 numbers, but only 175 numbers are listed. Only 27 numbers are missing from the 120,000 series but in the 172,00 series which begins at 172,058, out of the 149 numbers covered, only 66 have been listed.

I am fully aware that "Dischi Fonotipia" was published twelve years ago and additional information may have become available since. According to Mr. Bennett's chronology, the Fonotipia ledger was closed before 1931, and no further recordings were made with the Xpho

or XXph prefixed matrices, but recordings with these prefixes did continue to appear as new issues in the "Parlophone-Odeon Series", at least as late as 1936.

In March, 1931, The Columbia Graphophone Co., Ltd. who pressed the Fonotipia issues for the "Odeon Series" in Britain, and who were the primary controllers of the label through ownership of Columbia International Ltd., were reported as defendants in an action brought by Columbia Pictures of America in a trade mark dispute over the use of the word "Columbia" which the Graphophone company had ownership of for films as well as for sound apparatus. Columbia Pictures Inc. claimed that the Graphophone company never used the mark in relation to films.

The Columbia (International) Limited Directorship declared that the Company would be able to meet all its debts, in full, within twelve months from the commencement of winding up.

On 13th April, the Columbia (International) Limited resolved to wind up. The Liquidator received Columbia Phonograph Co., Inc. shares to the value of £714,421 : 16s : 3d, Trans-Oceanic Trading Company shares to the value of £34,933 : 12s : 3d, Carl Lindström AG shares to the value of £352,397, Cash in the bank at £1,538 : 18s : 7d, and dividends received £7,702 : 11s : 8d, a total amount of £1,110, 993 : 18s. 9d.

Under the item "LOAN", the Liquidator disbursed to the Columbia Graphophone Co., Ltd. £243,567 : 9s : 9d. by way of transferring 10,535 Lindström A. G. shares & 480 Trans-Oceanic Trading Company shares. £399 : 16s : 9d. was paid in cash to other creditors. The Columbia Graphophone Co., Ltd was again the essential owner of the stockholding of the Societa Italiana di Fonotipia of Milan.

I am uncertain if the shares of the Columbia Phonograph Co., Inc. were returned to the American company.

The fate of the American Company, at this point, would appear to have become the responsibility of the Grigsby Grunow Incorporated Company, which purchased the shares. Trying to confirm this I turned to 'From Tinfoil to Stereo' by Read and Welch for guidance, but find that these authors were unable to verify the facts of the matter. Their references are inconclusive. A reference to the Victor Record catalogue of 1932 leads one to assume that the purchase of the Columbia Phonograph Co. Inc. was 1933.

"The Fabulous Phonograph" says the Columbia Phonograph Co., Inc. was purchased from the Columbia Graphophone Co., Ltd. of London in December, 1931, which if correct, would put the purchase in to the same month as the last item in the report of the Liquidator of "Columbia (International) Limited," which was 4th. December, 1931. The final winding up meeting of Columbia (International) Ltd. was on 18th. December, 1931.

An unusual record was issued by the Parlophone Company Limited in March, being a straightforward issue of an Odeon labelled record from Germany of the popular tune which was sweeping all Europe at that time - "Trink, Trink, Bruderlein Trink" played by the Odeon Orchestra on Odeon 02313, which uniquely entered the British Parlophone catalogue under that number.

THE SOCIETA ITALIANA di FONOTIPIA PASSES TO THE CONTROL OF A NEW COMPANY.

Electric & Musical Industries, Ltd. registered number 255, 852, was incorporated on 20th. April, 1931 with a nominal capital of £100 in £1 shares, and was formed, among other

P.D.C. presents



WILLIAM BOYD
IN
"HIS FIRST COMMAND"
WITH DOROTHY SEBASTIAN

*A colourful, dramatic, military love romance—
a gripping, startling, amazing dialogue picture
story—rich-blooded, inspiring, and impressive.*

All Music, Sound



and Dialogue

P.D.C. presents

William Boyd

All Music!
All Sound!
All Dialogue!

IN HIS FIRST COMMAND *with Dorothy Sebastian*

CAST:

Terry Cullen	Judy Gaylord
WILLIAM BOYD	DOROTHY SEBASTIAN
Lieut. Allen	Jane
Col. Gaylord	Helen Parrish
Alphonz Elhier	Major Hall
Sergeant Westbrook	Howard Hickman
Paul Hurst	Corporal Jones
Mrs. Sargent	Jules Cowles
Mabel Van Buren	Rose Tapley
	Homer Charles Moore



For the first time in motion pictures, colour and sound have been combined successfully in the filming of outdoor scenes. One of the outstanding highlights of "His First Command" is a brigade review, shot in colour and sound. Two full regiments of cavalry and two mounted bands take part in this sequence which is said to be one of the most beautiful and inspiring sights ever brought to the screen. Prancing horses, dashing cavalymen, stirring music, all in natural colour and sound—it is the sort of a spectacle that will give the most blasé audience a thrill.

The story deals with a millionaire's son who lives a wild life and who is sent west so that he might escape women and reform. He falls in love with the daughter of a cavalry officer and joins up in order to be near the girl he loves. The love romance, thrills and spectacle that follow will keep you enthralled from the start to the finish. The supporting cast embraces stage and screen players of note, among them being Gavin Gordon, Alphonz Ethier, Howard Hickman, Paul Hurst, Jules Cowles, Rose Tapley, Mabel Van Buren and Charles Moore.



Kindly loaned by Sydney H. Carter

**William
BOYD**



**HIS FIRST
COMMAND**

*with
Dorothy Sebastian*

By Jack Jungmeyer and
James Gleason, Directed
and Adapted by Gregory
Lacava, Associate Producer
Ralph Block.

ALL MUSIC, SOUND AND DIALOGUE

NEW EMPIRE CINEMA

BLATCHINGTON ROAD,
HADDINGTON STREET,

-- Hear Hove's Latest Talkie --

things to acquire not less than 90% of the share capital of the Columbia Graphophone Company Limited (Columbia, Parlophone & Regal records) and of the Gramophone Company Limited (HMV and Zonophone records). The first Directors named were:- A. Clark of Hayes, Middlesex, as Chairman; Mr. Louis Sterling of Columbia House, 102-108, Clerkenwell Road, London EC; The Rt. Hon. Lord George Croyden Marks, 57, Lincolns Inn Fields, London WC; J. Broad, 1-2, Great Winchester Street, London EC; Mr. E. de Stein, Pinners Hall, Austin Friars, London EC; Mr. Herbert, 23, Great Winchester Street, London EC; Mr. D. Sarnoff, 233 Broadway, New York City, USA and Mr. E. Trevor Lloyd Williams of Ivor Heath, Buckinghamshire.

These first directors of "E. M. I. Ltd." needed no share qualification to serve on the Board, but subsequent directors were required to have a holding of shares worth £500. The Directors' remuneration was put at £500 per annum with the Chairman receiving another £500 additionally. Re-organisation and the rationalisation of resources were soon to come. E.M.I. Ltd. now became owners of the Fonotipia enterprises by virtue of owning the shares of the Columbia Graphophone Co., Ltd.

The Societa Italiana di Fonotipia, Milano had now been through the hands of these owners or controllers:- (1) Founded as an Italian Company in 1904 by Michaelis, Foa & Co.; (2) Owned by Fonotipia London Limited in 1906; (3) Owned by Carl Lindström, A.G. Berlin, 1911; (4) Owned by the Trans-Oceanic Trading Co. of Holland, 1920; (5) Controlled by the Columbia Graphophone Co., Ltd. 1925; (6) Controlled by E.M.I. Ltd., 1931.

In July, Mr. Louis Sterling, the Managing Director of the Columbia Graphophone Co., Ltd. (formerly of Sterling & Hunting, Ltd. - the third British Agency for Odeon & Fonotipia records) was elected to be Managing Director of E. M. I. Ltd., relinquishing his post with the Columbia Graphophone Co., Ltd. which he had built up into the largest Talking Machine company in Europe (if not the world) since he had taken control in 1909. Sterling's post was filled by Mr. Leslie Neck from the Gramophone Co., Ltd.

At last the Gramophone Co. Ltd. was associated with the company Societa Italiana di Fonotipia, formed in the first instance as a means whereby the sister company of the Gramophone & Typewriter Ltd., The Gramophone Company, (Italy) Ltd., would be driven from the Italian scene; for both were now part of E. M. I. Ltd. It had taken 27 years for this to come about.

Other re-appointments concerning the executive officers of the companies were that Mr. W. M. Brown became the Managing Director of the Gramophone Co., Ltd., and Mr. Haigh the Manager of the English branch of the business, and Mr. J. H. Williams became the General Manager of the Marconiphone Co., Ltd. which also formed a part of E. M. I. Ltd.

In November, Mr. Haigh, the new manager of the English branch of the Gramophone Co., Ltd. said that the formation of E. M. I. Ltd. did not mean a cessation of the day-to-day competition between the companies forming the Group.

It was reported during this month that Mr. Alfred J. Balcombe had died. He had been manager of the Beka Studios in City Road, London, when they had been in use by Fonotipia Ltd and Carl Lindström (London) Ltd. going to them from Barnett Samuels & Sons, Ltd. (the fourth agency for Odeon and Fonotipia records in Britain.) Mr. Alfred Balcombe had given his name to the "Alba" radio receivers which were then produced by his company. He had also been the Managing Director for the General Phonograph Corporation, Ltd. which had been formed in January, 1920, as a British branch of Otto Heinemann's General Phonograph Corporation of the USA which held 3,000 of the 3,004 shares issued by the British company. This company traded for only one year, supplying gramophone motors described as "The Motor of Quality". The

1200

factories were at Elyrie, Ohio; Newark, New Jersey; Putnam, Connecticut; Springfield, Massachusetts and Kitchener, Ontario. Branch offices were at Chicago, San Francisco and Toronto.

During 1931 the following "Parlophone-Odeon Series" discs carried recordings listed as Fonotipias- R020126; R20130; R020135; R020138; R20140, but as some of these were of Richard Tauber, they may not have been from the Fonotipia ledger. Parlophone 12-inch E11169 bore WXXPh prefixed Fonotipia matrices.

Columbia (International) Limited was finally wound up on 18th. December, 1931.

1932

Over his initials W. G. (W. Glendinning), in the Sound Wave for February, 1932, appeared an article about the recording engineer Oscar C. Preuss.

Oscar C. Preuss was a Londoner, British born. At the time of the article he was chief recording engineer for the Parlophone Company. He was related by marriage to the baritone Ian Colquhoun, who had recorded for the Gramophone Company (in its various forms), the old independent International Zonophone Company and the International Talking Machine Co.m.b.H., with its Odeon Records.

Being a close friend of Colquhoun, Mr. Glendinning recalled how Oscar C. Preuss when aged about 16 years, would go to the Odeon studios in London and "help out" with Mr. Ian Colquhoun, and eventually became a recording engineer. He was wounded during the fighting in France in World War I, serving as a soldier. Resuming his career after the War he was later engaged by the Parlophone Company Limited, formed in 1923.

As Glendinning's article says that Preuss had recorded Destinn, Sammarco and Kubelik, it confirms that he must have been on the pay-roll of the International Talking Machine Co. m.b.H., or its English connections prior to the War.

Another reference to Oscar Preuss working in the Hamsell Street studios for Odeon and Jumbo records is contained in a letter published in the "Talking Machine News" of November, 1921, from a H. B. Follit.

Mr. Follit was induced to write as a consequence of an interview with Lt. George Miller, conductor of the Band of H. M. 1st. Life Guards, which had been published. The letter remarks that the records made by the band for the Beka label had not been mentioned, which, he understood, had been made "by that supreme master of band recording, the recording engineer of the late Odeon Co. in England."

"I make no apology for my praise of the work of the Odeon recording engineer; one has only to instance the Odeon records by the Grenadiers. These records are generally conceded to be the finest military band recording extant."

The writer then gave the numbers of musicians who usually comprised the different bands in the recording studios. "The only exception to this seemingly general rule being the late Odeon Co. with the Grenadiers, the band always consisting of between 30 - 35 musicians, according to the work in hand."

Referring to orchestral records of "The Midsummer Night's Dream" music on Columbia discs, Mr. Follit continued, "but these are not, in my estimation, in the same street as the original Odeon played by The Palace Theatre Orchestra. I am the proud possessor of four single-sided "test prints" given me by my good friend "Oscar Preuss", who recorded them, and



Franz von Vecsey



GIUSEPPE KRISMER

Two Fonotipia Artistes
whose pictures appeared
upon the record covers.
(Kindly loaned by
Mr. Joe Pengelly)

1202

I assert that for richness of string tone and general excellence there is nothing like their equal being turned out today."

The placing of Oscar Preuss's name in quotation marks is intriguing. After Daniel Smoot left the Odeon Studios in London his place was taken by Arthur Brooks, whose assistant was William Ditcham. After Brooks went to Columbia, Odeon and Jumbo records still continued to bear "W.D." as recording engineer. Was Ditcham then working under Preuss, or vice versa? (It is known that Ditcham was recording engineer for the Crystalate Gramophone Co., Ltd. in 1930, when Colquhoun was an artist with that company.)

In 1932, "Parlophone-Odeon Series" discs do not seem to have made use of any Fonotipia material, but the standard "Parlophone" discs did, issued as E11203 and E11190.

Mr. Louis Saul Sterling, managing director of E. M. I. Ltd., the "New Yorker who had been living at Avenue Road, Regent's Park, London for many years", became a British citizen in November, 1932.

In America, the Columbia subsidiary, the Columbia Phonograph Co., Inc., which itself had absorbed the Okeh label in 1926, had been sold. Did Grigsby-Grunow Inc. who bought it thereby gain the rights to press Fonotipia and Odeon records which Okeh had enjoyed?

1933

The only information relevant to the Fonotipia story from 1933 which I have discovered is that three records included in the 16,800 series of Fonotipia discs were issued during the year as "Parlophone-Odeon Series" records. These were R020187, R020192, R020216, two by Tauber and one of Pons. The address of Parlophone was altered to Clerkenwell Road, London EC, that of Columbia, in June 1933.

1934

In June, 1934, it was reported that E.M.I.Ltd had reduced the capitalisation of the new company by almost half. Mr. Sterling, the managing director, earlier in the year had been described by one writer as the "Father of the Record Bsuiness" and that he was the greatest member of that business, a position he had created for himself by sheer merit, many years ago, and which he had held with decency ever since. Said the writer, "I never heard even the most bitter competitor speak of Louis Sterling with anything but respect and admiration and there are few man about of whom I can say this!"

During 1934, only R020257, in the "Parlophone-Odeon Series" carried sides listed as Fonotipia issues. Incidentally Mr. Bennett has one of the sides as R020349 on page 40 of his supplement to Dischi Fonotipia, record no.168401 by Supervia. There never was a record R020349. But, R20349 is the first record in the set of the complete recording of the opera "Norma" (R20349 to R20366).

The shareholding in the Parlophone Co., Ltd. still belonged to Columbia Graphophone Co., Ltd. whose own shares were owned by E.M.I., Ltd.

1935

In the autumn of 1935, the Decca Record Co., Ltd. and E. M. I., Ltd. entered into an agreement whereby the latter obtained the right to press and sell the records of English and American Decca in India, Australia, South America and certain areas in the Far East.



Francesco Maria Bonini.



Giovanni Zenatello
Tenor

One of the world's leading Italian operatic tenors. Now principal tenor with the Boston National Grand Opera Company.

American Decca secured the North American rights to Parlophone and Odeon records. The Decca Record Co., Ltd., by this deal which brought much needed capital, presumably handled the "Parlophone-Odeon Series" records which continued to include occasional electrical recordings from the Fonotipia catalogue.

In a sense, the wheel had turned full circle after twenty-one years for it was in 1914/5 that Messrs Barnett Samuel & Sons, Ltd. had relinquished the Odeon and Fonotipia Agency, and it was Barnett Samuel & Sons, Ltd. who had been reformed as the Decca Gramophone Co., Ltd., the subsidiary of the Decca Record Co., Ltd. The wheel had turned full circle in another sphere for the President of Decca Records Inc., Mr. Jack Kapp, had worked for Louis Sterling when he had been General Manager for American Columbia in England before World War I.

Three discs R20267, R20273 and R20278 in the "Parlophone-Odeon Series", all of Conchita Supervia, were the only three of that series to have been issued during 1935, which are listed in Dischi Fonotipia where four of their matrix numbers are as from 1928/9.

In December Oscar Preuss was in the news again, having recorded the comedian George Formby, junior, for the Regal-Zonophone label of E.M.I., Ltd. The point was made that Preuss had recorded George Formby, senior, over twenty years earlier for the Odeon and Jumbo Records of Fonotipia Limited.

1936

Conchita Supervia died in the spring of 1936 and the last of the electric Fonotipia records to be issued in the "Parlophone-Odeon Series" were of this artiste on R020299 and R020305, which judging from Dischi Fonotipia, were made in 1929/30. The highest Fonotipia matrix number known to me is WXXPh 6705 on Parlophone E.11190.

1937

ODEON & FONOTIPIA RECORDS

Re-issued

In September, the Parlophone Company Limited began issuing records in a new "Historical Series" (record PO 61 being the first of 52 sides issued) mostly from Fonotipia and Odeon acoustically-recorded matrices. Anselmi and Lilli Lehmann were the first two artistes to head a list which was to include many of the celebrated artistes for which the Fonotipia and Odeon catalogues had been famous.

In the 1937 Coronation Honours List, Mr. Louis Sterling received a Knighthood for "political and public services". Sir Louis Sterling was described as one, "who with courage and foresight, unmatched in our industry, built up the Columbia Company as a separate entity until it became a gramophone force to be reckoned with. From his very earliest association with the talking machines he showed a vision which soon materialised into a world influence in his Columbia days. On the merger with 'His Master's Voice', in 1931, Louis Sterling became the Managing Director of the Combine."

In March, the Decca Record Co., Ltd. purchased the "Crystalate" company's record business, including the plant and studios. By this deal, Mr. Arthur Haddy, later to develop

* * * * *

*Editor's comment: Decca recordings issued by E.M.I., Ltd. in South America usually appeared on its Odeon label, with titles translated into Spanish. "Navidad Blanca" and "Por Favor" by Bing Crosby are his "White Christmas" & "Please". Al Jolson had "Será verdad lo que dicen de Dixie?" (!!) etc.

1206

the celebrated "ffrr" - full frequency range recordings, became a recording engineer for Decca records.

In May 1937, Decca and E.M.I., Ltd. jointly bought that part of British Homophone Company Ltd. which produced records for public sale, for the sum of £22,500. (Its private-contract business was not purchased and is still in operation in 1978 within the existing Crystalate group that makes plastic mouldings.) Its purchase devoured the last 'independent' record producer. Thus Britain was reduced to two record companies, a situation that had not existed since prior to May, 1900.

1938

During January more re-issues were added to the Parlophone PO series with records by Amato, followed by Destinn in February and Bonci in March. In the remainder of the year the there were Sammarco and Stracciari in April, Ackt¹ (May), Urlus (June), Zenatello & Amato (July), Russ (August), Vignas (September), a trio of Magini-Coletti, Corradetti and Luppi (October), Storchio (November), Stehle and Garbin in duet, and, de Bohus and Leliva also in duet (December).

1939

The Odeon and Fonotipia re-issues continued during 1939: Arkel (January), Delmas (February), Zenatello (March), Krusceniski (April) and Magini-Coletti (May).

The sensational news in May was that Sir Louis Sterling had resigned from the Board of Directors of E.M.I., Ltd.

In his "statement to the press" Sir Louis said, "For the past seven and a half years as Managing Director of E.M.I., Ltd. I have, in effect, been acting managing director of the Gramophone Company, Ltd. The Directors decided to appoint a separate managing director of the Gramophone Company, Ltd. As E.M.I., Ltd. is practically a holding company, and does no manufacturing or trading, I felt that the usefulness of my activities would be greatly impaired. In the circumstances I felt compelled to tender my resignation which to me was a source of great regret, as it meant severing my connection with an industry with which I have been associated for a period of over 36 years."

The month previously he had attended a celebration dinner at the Savoy Hotel given in honour of Fred Gaisberg (of the Gramophone Co., Ltd.) who had "been in music" for fifty years, forty of which had been with the Gramophone Companies. Sir Louis Sterling recalled that in the early days, he himself, along with Russell Hunting and the brothers Gaisberg, had been known in London talking machine circles as "The American Quartette".

Sir Louis, who had been born in the "east side" of New York, had come to London in 1903 where he had lived ever since, having married and become a naturalised British subject. He had been responsible for the first catalogues of the British Zonophone Company, for the production and sale of Sterling (cylinder) Records, for some British repertoire Odeon records, for the Rena Double Face Records, for Columbia-Rena Records, for Columbia Records, for the later Parlophone discs and for E.M.I., Ltd. records generally.

Further records in the Parlophone historical series were issued in June, July and August, being Burzio, Pacini and Luppi, respectively.

WORLD WAR II

The trickle of Fonotipias offered to the public under the Parlophone label terminated

in September, with the last two sides to be issued in the Historical Series, those of arias from "The Barber of Seville" and "Il Trovatore" by Giuseppe de Luca. One wonders if the series would have continued had not the war overtaken us. What was the reason for its cessation? Was it because it represented a minority interest upon which shellac could not be spared in wartime, or were the original matrices still in Berlin? If the matrices were in Hayes, was it considered unpatriotic to continue the re-issues? Wartime conditions made it necessary for E.M.I., Ltd. to put the control of all its record output for Britain under one manager, so it fell to the lot of Mr. F. W. Perks to be responsible for all the "labels"; H.M.V., Columbia, Parlophone, Regal-Zonophone. The policy of "separatism" thus coming to an end. In November Sir Louis Sterling joined the Board of Cossor A.C., Ltd., manufacturers of radio receivers, as Managing Director.

1944

With the issue of the 1944/5 Parlophone catalogue, which included all records issued up to June, 1944, all the acoustically-recorded Odeon and Fonotipia discs had gone: the series had been abandoned. That was the end of Fonotipia recordings, pressed in shellac, which had been continuously available to the British record buying public since November, 1905, albeit often in a very limited supply and often difficult to obtain. I believe it is true to say that not every record listed in John R. Bennett's "Dischi Fonotipia" was offered for sale in Britain, for like other companies, Fonotipia's repertoire appears to have been comprised of recordings of national and international appeal. (In this instance 'national' means Italian.)

1946

At the end of the War in 1945, 7,800 of the 100 Lire shares in the Societa Italiana di Fonotipia of Milan were in sequestration, held by the Credito Italiano. The owner of all the shares was the Trans-Oceanic Trading Company, a Columbia Graphophone Co., Ltd. subsidiary. In May, 1946, at an Extraordinary Meeting of the shareholders (which was the 'Trans-Oceanic' with 7,800 votes) alterations to the original statutes of the company were approved. Mr. A. Forbes was appointed to the Board of the Societa Italiana di Fonotipia as Managing Director and General Manager. Messrs. Raicevich, Mathis and Milani were already on the Board. The 'Sindaci' comprised Messrs. Racca, Ancona and Boseggio, with Gervasoni and Gerosa as supplementary members. Mr. Berriman was also elected to the Board. 2,200 of the shares of Trans-Oceanic in Fonotipia were at the Hayes branch of Barclays Bank, Ltd., in custody.

1947

At a General Meeting of the Societa Italiana di Fonotipia in June, 1947, the decision was approved to fuse the company into "La Voce del Padrone-Columbia-Marconiphone S.P.A.". In September, upon the order of Trans-Oceanic Trading Co., the shares held at Hayes were sent to the Credito Italiano in Milan.

1948

In February, 1948, the Trans-Oceanic Trading Company authorised the Credito Italiano in Milan to hand over its Fonotipia shares to the new purchasers, "La Voce del Padrone-Columbia-Marconiphone S. P. A." Via Domenchino 14, Milano. After some delay, this was done and the Societa Italiano di Fonotipia was no more, after some forty-three years.

1949

Trade mark 509244 of The Societa di Fonotipia, Milano was removed from the British Register

1208

in April, 1949. The other "Fonotipia" trade mark, number 509163, was removed on 20th April, 1949.

1971 - LAST PRESSINGS OF FONOTIPIA MASTERS

The British Institute of Recorded Sound was responsible for the last pressing of a few Fonotipia recordings. In August, 1971, the Historic Masters Series of 20 discs was announced. The project was with the co-operation of E.M.I., Ltd. and the records were pressed in vinylite plastic material. Giraldoni from 39445 and 39446, and Felia Litvinne from 39217 and 39052 were four of the sides pressed from Fonotipia matrix stock. Are these to be the last pressings from original Fonotipia masters?

1977

Under the supervision of its Mr. Bryan Crimp, EMI Ltd. issued "The Record of Singing", a set of twelve LP records which included several reissues from Fonotipia material.

The End.

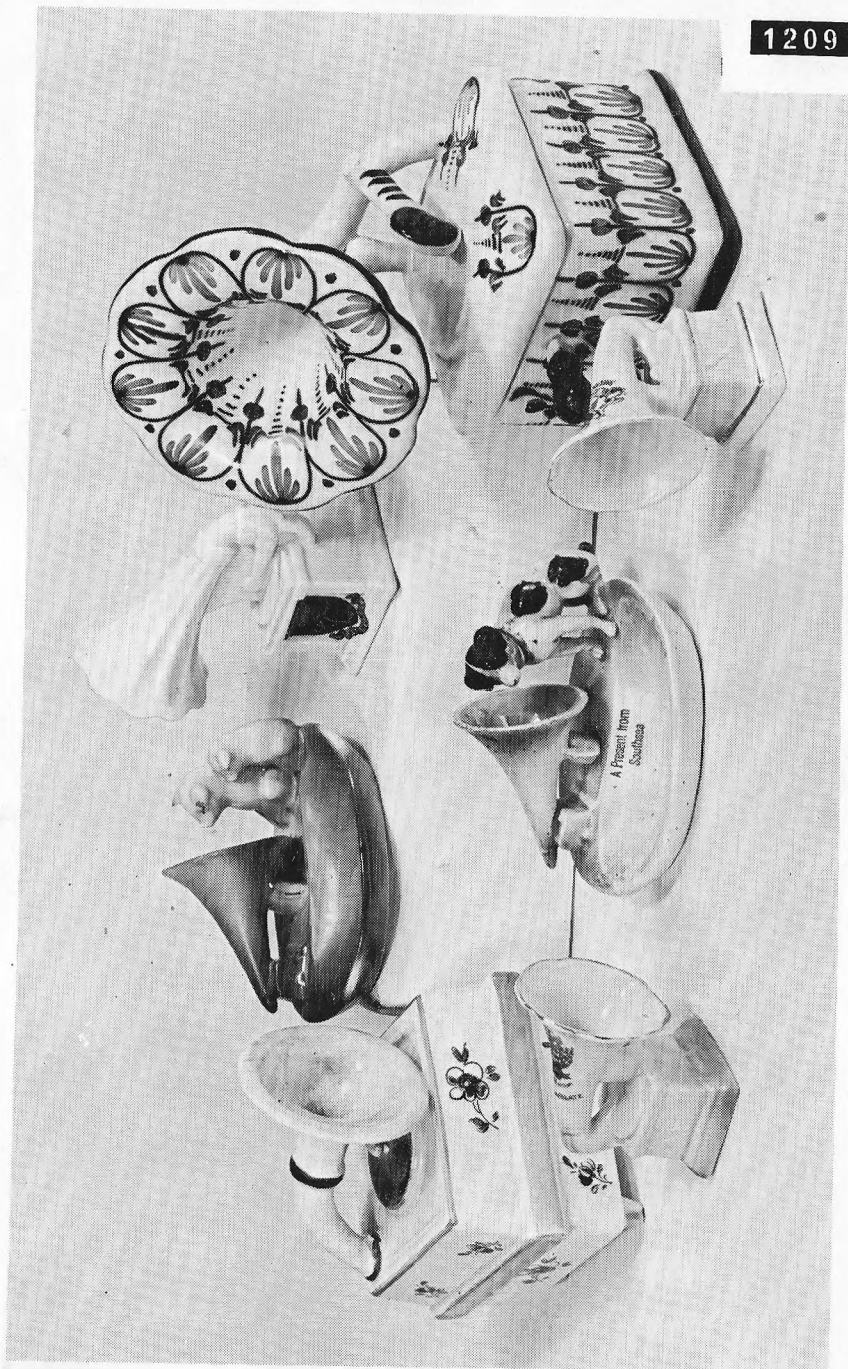
Author's Note: I am grateful to direct help from Sir Joseph Lockwood and Leonard Petts upon some aspects of this story which involved The Gramophone Company and E. M. I. Ltd. The remainder has been gathered by my own researches and includes very little material which could have been "lifted" from former writers on the subject.

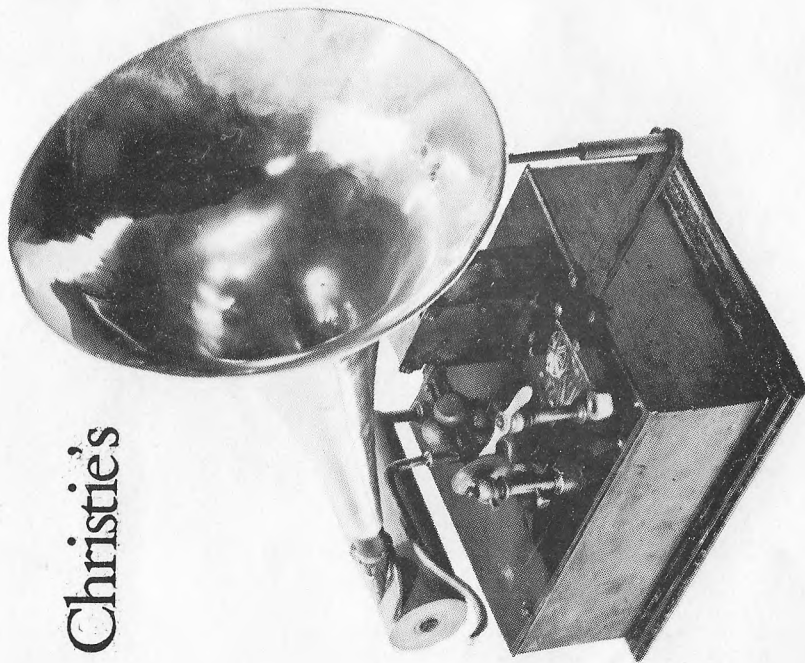
I am grateful to all those who have corresponded with me, although few of the matters broached have been incorporated in my "Fragmentia" as this was almost complete before I began making specific appeals.



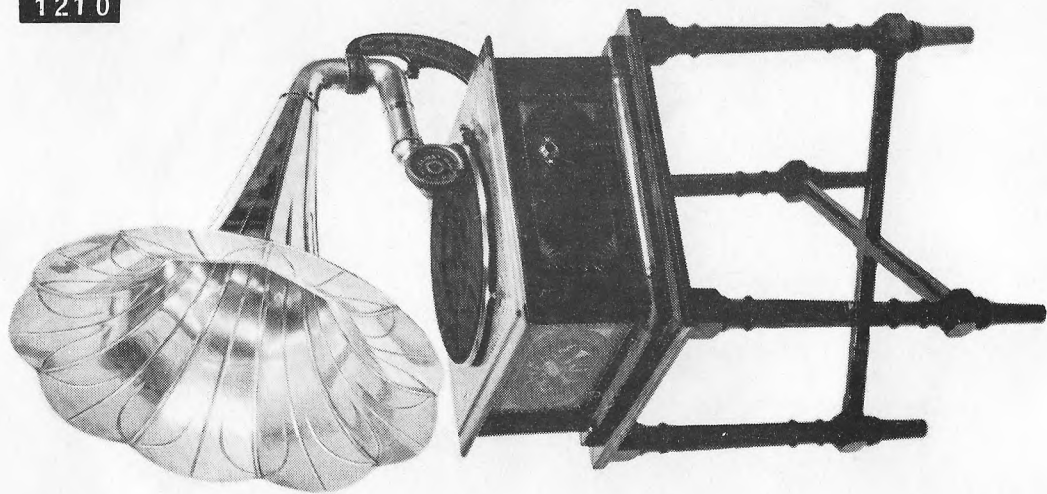
A German Odeon with dark blue label, pressed from a Fonotipia master.

A fine 'lot' of china models at Sotheby's Belgravia





A Puck-type phonograph on metal base with transfer of Britannia.



Gramophone with large brass horn
Lindström tone-arm, Pianina sound
box & inlaid case, on stand.

I think Jack's was the first of the big bands to appear there and his programme of all the latest hit tunes delighted the packed houses. We toured throughout South Africa sometimes performing only three nights in each place which meant endless packing and looking after not only personal things, but two beautiful stage dresses which had been specially designed for me. We gave our final performance in Cape Town and then, during our return voyage we passed the ship, in mid-ocean, taking Gracie Fields to the Cape for a similar tour, and sent her a good luck signal.

Home again after three months and our first booking was at the Holborn Empire the well-known home of variety - here would be the real London audience and everything had to be on top line. Many of our acquaintances and some of the crew from the S. S. Windsor Castle, the ship that brought us home, were in the front together with my family and friends. Imagine then my horror when in the middle of my number "The Way You Look Tonight" the confounded microphone broke down and went dead -if I am ever asked to describe my most embarrassing moment that was it. Even now after all that long time ago whenever I hear the tune being played I am reminded of that awful feeling - it was certainly not alright on the night!

As I am now at the end of my reminiscences of the 'Big Band' era and the advent of Television I will conclude with a description of my very early days in this media, i.e. Baird T.V. When I was asked to sing, accompanying myself on my ukelele, in a small studio in Long Acre, London, sitting in a black box not much larger than a telephone booth and under a flickering light - quite an ordeal. Later I televised with Jack Payne's band from Alexandra Palace when it was viewed by the general public on a large screen in a well-known London store -a vast improvement to my salad days and the magic of Baird television.

A. Kelly - J. F. Perkins - J. Ward :—

G & T's by R. G. Knowles

The recording dates for the three titles in the R. G. Knowles G & T series of the discography on page 1117, together with matrix numbers:-

2- 2914	Love, marriage and divorce	matrix 3758b	24th. May, 1903
2- 2923	Dreamy eyes	3759b	"
2- 2973	Time is money	3760b	"

Dan Leno Discography

Late 1901

		original catalogue no.	subsequent catalogue no(s)
1st session			
1066	Who does the house belong to?	2-2518	
1067	The mocking bird	1204	B1779
2nd session			
1082	The Tower of London	2435	
1083	unknown		
1084	The May-day Fireman	2436	
3rd session			
1091	Where are you going to my pretty maid?	1207	B1778
1092	My wife's relations	1205	B462, B1777

1212

1093 The Huntsman
G1094NB The grass widower
G1095NB Clever Mr. Green
1096 McGlochell's men

original catalogue no.	subsequent catalogue no(s)
2- 2515	B464
2- 2516	
2- 2517	
1206	B1777

4th session

1127 Poppies
G1128W Mrs. Kelly
1129 The Tower of London
1130 The grass widower

2-2530	B463
2- 2531	B462 B1779
2435X	B464 B1778
2- 2516X	

6th. March, 1903

3222 The hard-boiled egg and The Wasp
3223 The hard-boiled egg and The Wasp
3224R Going to the races
3225 Going to the races

2- 2807
2- 2807X
2- 2808
2- 2808X

Late March, 1903 (twelve-inch)

43	I'm waiting for him tonight (Parody on 'Queen of my Heart')	02006X	
44	I'm waiting for him tonight (Parody on 'Queen of my Heart')	02006	
45	(The Robin)	unissued	
46	The Robin	01000	
47R	Going to the Races	02001	C545
48c	Going to the Races	02001X	
49	The Huntsman	02005X	C545
50R	The Huntsman	02005	

16th. April, 1903

3478 The shopwalker
3479 The shopwalker
3480 The Muffin Man
3481 The Muffin Man
3482 Spiritualism
3483 Spiritualism
3484 Wait till I'm his father
3485 Wait till I'm his father

2-2830X	B463
2-2830	
unissued	
2- 2831	
1243	
1243X	
unissued	
2- 2832	

17th. April, 1903

3487 The fortune teller
3488 The fortune teller
3489 The diamond ring
3490 The diamond ring
3491 The swimming master
3492 The swimming master

2-2854
2-2854X
unissued
2- 2833
2- 2855
unissued

3493 MISS G. LENO - A May morning

unissued

3494	The lecturer	unissued
3495	The lecturer	unissued
3496	Dan Leno's clog dance	unissued (destroyed)
3497	Dan Leno's clog dance	unissued (destroyed)
3498	MISS G. LENO - A May morning	unissued (destroyed)

Notes: Unless otherwise stated, the above records are ten-inch.

The ten-inch records were in the matrix series which became b, and, the twelve-inch were in the series which became c.

Matrix 3486b is NOT by Leno.

The note 'destroyed' would have been made very soon after the recording session, which must not be taken to mean that the matrices of the others have survived until 1977!

It is assumed that Miss G. Leno was one of the daughters.

THE EDISON-BELL PHONOGRAPH.

F. Andrews

Frank Andrews begins: Referring to the instructions for using the 'Commercial' and 'Exhibition' phonographs sold by the Edison Bell Phonograph Corporation as published in the Talking Machine Review No.43 of December, 1976, I have come to the conclusion that the pages are not set out in the magazine in the correct order.

Your Editor (smiling) replies: I am not surprised. In 1970 I borrowed a certain bound volume of many Edison Bell leaflets. They were very repetitive, so I had photographed on to full-sized lithographic film those pages which told the "story" without repeating. They lay in my filing cabinet unused until 1976. As often happens with a full cabinet, the day comes when the films were shot all over the floor, and being shiny, slid everywhere. I thought I had put them back in order. It also seemed to me that I have caused Mr. Andrews to waste a lot of time comparing typefaces. The pages as printed come from more leaflets than he suspects. I have in the back of my mind that "Edison Bell" was not entirely blameless.

Mr. Andrews again: I suggest that the lay-out should be:-

Pages 835 to 842 as printed in T M R 43

Page 843 should be replaced by page 850

Pages 844 to 849 as printed in T M R 43

Page 850 should be replaced by page 843

Referring to the Editorial on page 834 of the same issue which says that the leaflet "Man's Mechanical Ear and Mouth" is post 1896 is correct. As it offers phonographs for sale and not hire it must be post September, 1898, (when Edisonia Ltd. ceased). The sales side of the business was then taken on by the Edison Bell Consolidated Phonograph Company, Ltd. The "Standard" as depicted on your page 873 had not been available in the Edisonia Ltd. catalogue for 1898. I believe they were first advertised in the last week of December, 1898.

Forthcoming Sales Dates:Christies South Kensington phone 01-581-2231

(Christopher Proudfoot) 24th. May : 19th. July : 27th. September

Phillips phone 01-723-1118. 13th. June : 26th. September : 5th. December (Peter Marsh)

Sothebys Belgravia phone 01-235-4311. 7th. July (Hilary Kay)

In this index we have omitted the personnels of dance, jazz and swing band records reviewed as these may easily be located by reference to the reviews, or specialist books on the subject. We have included vocalists as they poorly served generally.

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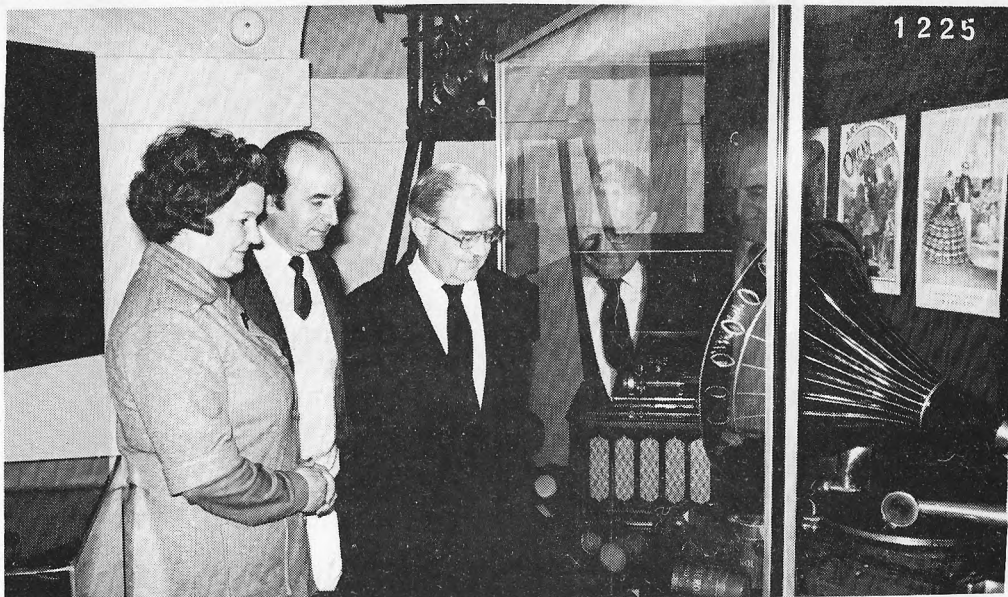
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